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material is seen in the note on N 132, where, after *φάλοι*, one reads first the old definition, then "hier aber wahrscheinlich die hörnerartigen Vorrugungen, die man auf mykenischen Bildwerken vorn am Helm sieht." But the old view is kept, with no mention of the new, when in the note on N 530 *τρουφάλεια* is defined as "'Helm mit vier Bügeln,' welche sich parallel über die Helmkappe von vorn nach hinten erstrecken." Similarly the old definition only appears in notes on K 76; M 384; and X 315. Again, *αὐλώπις*, the occasional epithet of a helmet, is as before "mit Visierlöchern versehen" (A 353; N 530). The same word was rendered by Reichel "Röhrenäugig" ("reed-eyed") in application to a horned helmet. The attempt is made more frequently than in former editions to distinguish between Mycenaean arms (e. g., N 158, 405; O 420) and the later Ionic equipment (e. g., A 593; M 294; Ξ 498; X 324). Many who use these excellent books will no doubt regret that the *ἄπαξ λεγόμενα*, which are regularly indicated in the notes, are not more frequently defined.

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*Virgil's Aeneid, Books I-VI.* By H. R. FAIRCLOUGH, PH.D., and SELDON L. BROWN, A.M. Boston: Benj. H. Sanborn & Co., 1908. Pp. lxi+515+140. \$1.40.

The following quotations from the preface of this book announce the spirit and aim of the editors: "The progress of the pupil, not the display of the editor's erudition must be the constant objective. . . . It is far easier to teach over the head of the beginner than to meet him on his own plane of comprehension; and it is here that he must be met. . . . It is almost criminal to limit the study of so great a poem to the grammatical side." Further, the editors acknowledge "special obligation" to Heinze's *Virgils epische Technik* and Norden's edition of the sixth book of the *Aeneid*.

In pursuance of the foregoing principles, the editors have illuminated text and notes with instructive pictorial illustrations taken mainly, but not exclusively, from the antique, and including reproductions of statuary, vase pictures, coins, gems, and wall paintings. Of these illustrations it may be fairly said that none are introduced for ornament merely, but that all tend to explain the meaning or interpret the spirit of the text to which they are attached.

The body of the poem is preceded by an introduction of forty-five pages, in which the editors have probably, and it may be added rightly, had the teacher in mind quite as much as the pupil. It deals with the life, character, and training of the poet, the influence of his literary predecessors and contemporaries, the several periods of his literary productivity, the character and significance of the *Aeneid* as an expression of the national spirit and destiny, and gives a just and sympathetic estimate of the hero of the poem and of the poet as reflected in his hero, and an appreciative characterization—not too subtle—of the versification and style of Virgil. A serviceable list, with definitions and references, of

the figures of syntax, rhetoric, and prosody illustrated in the poem and a chronological table of contemporary personages and events follow. The introduction ends with a prose translation of the first 33 lines of the first book, intended, we may suppose, as a standard and stimulus for the pupil in the preparation of his daily task, and with a reprint of the poetic tribute paid by Tennyson to Virgil on the occasion of the nineteenth centenary of the poet's death.

The Latin text apparently bears out the statement of the editors that it "has been carefully prepared," though "no one authority has been uniformly followed." Teachers who have found their careful instruction on the English punctuation of restrictive relative clauses hopelessly neutralized by the daily contact of their pupils with the German punctuation of so many of our school texts of the classical authors will be glad to learn that the text under consideration is punctuated—at least with only occasional lapses—according to English rather than according to German usage.

Agreeably to the implied promise of the preface, the Notes, though giving adequate attention to grammatical peculiarities, give greater attention to the metrical movement, poetic diction, expressive imagery, and other distinctively literary features of the poem. Indeed, each subdivision of the content of a book is followed by suggestive comments, with specific references, on the adaptation of style and measure to subject-matter. At the end of the notes on each book, moreover, is a body of suggestive questions, which call the attention of the pupil to those elements of interest that are of abiding value.

In the effort of the authors to restrict the material selected for the vocabulary to what they "believe to be the maximum which the pupil of the secondary school will be able to utilize," they have probably erred, in the matter of derivation and composition, in the direction of meagerness. In some cases, indeed, this meagerness makes even such information as is given, practically valueless. For example, *arcanus* is referred to *arca*; but as *arca* is not defined at the point of reference and does not appear elsewhere in the vocabulary, the pupil, in order to understand the derivation of *arcanus*, must consult an independent dictionary. This illustration is typical.

This edition of the *Aeneid* deserves a cordial welcome at the hands of teachers of the classics in secondary schools. It is a creditable piece of work from competent hands.

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*Demosthenis Orationes*—Recognovit Brevique Adnotatione Instruxit  
S. H. BUTCHER. Vols. I and II. Oxford: Clarendon Press,  
1903, 1907. Pp. 400 and 320. \$1.10 each.

In these two well-printed volumes we have the first instalments of a welcome addition to the student's working material for studies in Demosthenes. They